



Cleveland Art



February 2009

The Cleveland Museum of Art Members Magazine

A heartfelt thanks to all those who support our work. Now, more than ever, it makes a difference.

Dear Members,

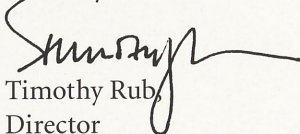
The past several months have been difficult for all of us—individuals and institutions alike—as we have watched our economy stumble and worried increasingly about the future and what it holds in store for us. Times like these present a special challenge for cultural organizations like the Cleveland Museum of Art, as we struggle to balance our budgets and keep capital projects moving forward in what can be described, without any exaggeration, as a demanding operating environment. They also test a community's values. What matters most to us? And what do we feel we must support not simply when the going is good, but also—and more importantly—when it is not?

Paradoxically, it is at moments like this that I feel most encouraged; for they demonstrate just how generous we are as a people and the strength of our commitment to the things that matter most to us. For this reason, I would like to express, on behalf of our staff and trustees, our sincere appreciation to our members for their continued support and to the many donors who contributed to this year's annual fund. You have been generous to a fault because you care deeply about this institution, not only in terms of all that it has done for this community during the past century, but also what it means for our city and region in the future. The investments that past generations have made in the museum have proved to be enormously valuable. So, too, will the investments that you make in it today, and tomorrow.

Thank you, again, for helping us to sustain our commitment to excellence and to public service—for ensuring that we remain, both in word and in deed, Cleveland's art museum. We are fortunate to count you as a member, a donor, and, best of all, a friend.

One final word: Come early and come often to see the two new exhibitions that will open in the Kelvin and Eleanor Smith Foundation Exhibition Hall on March 1. *Friedlander* features more than 350 photographs by one of the greatest of our contemporary photographers, Lee Friedlander, while *Art and Power* will present nearly 60 examples of the extraordinary art of four cultures from the Central African savanna. The members' party for both shows is scheduled for Saturday, February 28, from 5:30 to 8:00, with curators Constantine Petridis and Tom Hinson greeting guests in the galleries. Free members' preview days are Friday the 27th from 2:00 to 9:00 and Saturday the 28th from 10:00 to 5:00.

Sincerely,


Timothy Rub,
Director

● **Members reception for two exhibitions**

Friedlander and *Art and Power in the Central African Savanna*

Saturday, February 28, 5:30 to 8:00
RSVP by February 20. \$35 member adults; \$55 nonmember adult guests. Fellow and higher members attend free, but a ticket is required. Call, visit the box office, or buy online. Non-refundable service fees apply for telephone and internet orders. Reservations after February 20 will be assessed a late fee of \$10. Limited parking is available in the museum garage.

● **Members Preview Days**

Friday, February 27, 2:00–9:00
Saturday, February 28, 10:00–5:00

● **Erik Friedlander performance**

Wednesday, March 4, 7:00 *Taking Trips to America* is an evening of solo cello music performed by photographer Lee Friedlander's son, Erik, along with a slideshow from Friedlander family vacations. \$10

● **Print tickets at home**

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● **Calling all e-mails**

Get on our list by e-mailing membership@clevelandart.org. The museum does not sell or trade your e-mail address to other organizations.

● **Annual Report**

The Annual Report for fiscal year 2007–08 is available on the museum web site under About the Museum.

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Art and Power

The upcoming exhibition of sub-Saharan African art explores the political dimensions of power figures



Male figure (nkishi). Songye, Democratic Republic of the Congo. Wood, horn, brass, iron, glass beads, cowrie shell, leopard teeth, gourd, reptile skin, fiber; h. 66 cm. National Museum of African Art, Smithsonian Institution, Washington, D.C. 86-4-1. Photo: © National Museum of African Art

Female figure (bwanga bwa cibola). Luluwa, Democratic Republic of the Congo. Wood; h. 45 cm. Felix Collection, Belgium. Photo: © Dick Beaulieux, Brussels



When *Art and Power in the Central African Savanna* opens its doors to the general public on March 1, nearly 15 years will have passed since the Cleveland Museum of Art last presented a temporary exhibition on the rich artistic legacy of sub-Saharan Africa. *Art and Power* will bring together 59 works borrowed from 28 private and public lenders in the United States and Belgium.

The idea for the exhibition stems from my doctoral dissertation on the arts of the Luluwa people of the Democratic Republic of the Congo, which I defended more than a decade ago at Ghent University in Belgium. Although I originally considered organizing an exhibition on Luluwa art—something which has not been done to date—I soon decided to transcend the monographic approach and look for commonalities between neighboring and related cultures. Specifically, *Art and Power* addresses the shared concepts and beliefs that lie behind visually distinct expressions of the Luluwa, Luba, Chokwe, and Songye, who live in a vast region in the heart of Central Africa.

Aside from the many cultural and historical ties among these four peoples, they all have produced various types of carving that can be labeled “power figures,” a neologism that replaces the once commonly used but highly pejorative and basically erroneous

“fetishes.” The term typically refers to a figurative container or receptacle for substances of plant, animal, human, and mineral origin believed to provide protection, healing, and, sometimes, harm.

Because they serve as conduits between the natural world of humans and the supernatural world of spirits, such figures are generally classified as “religious.” However, the main purpose of the exhibition and its companion publication is to illuminate the political dimensions of some of the most impressive examples of such power figures, characterized by their larger size, refined finish, and detailed rendering of anatomy and decoration. A secondary aspiration is to demonstrate that this special type of power figure developed at a time of political and social centralization and the emergence of an elite group of high-ranking officials in the 19th century. Even if it remains impossible to prove scientifically this alleged artistic transformation, the exhibition and publication thus attempt to counter the popular perception of African art as an art without history.

Of the four traditions represented in the exhibition the large male figures of the Songye, generally the collective property of a village and serving community needs, are undoubtedly the ones most commonly associated with the concept of the power object. However, the exhibition also includes a number of small power objects, both figurative and non-figurative, that belong to the broad category of protective or luck-bringing devices—usually labeled “amulets” and worn on the body or stored in the home. The Cleveland Luba half figure with a heavily crusted surface illustrated here may in fact represent one of the non-royal Luba styles overlooked or ignored by scholars and collectors alike. The male Chokwe mask, along with a female one included in the exhibition, expands the notion of the power object in that it may have functioned both as a dance mask and as a kind of altar. These two Chokwe masks and the 57 other works united in *Art and Power* reveal the multiplicity of meaning that is characteristic of much of sub-Saharan Africa’s arts. 🏠



Half figure (nkishi). Possibly Luba, Democratic Republic of the Congo. Wood, cloth, glass beads; h. 27.3 cm. Cleveland Museum of Art, Gift of Mr. and Mrs. Alvin N. Haas 1974.212

Male mask (cihongo). Chokwe, Democratic Republic of the Congo or Angola. Wood, wickerwork, beads, shells, metal, feathers, fiber; h. 24 cm. Private collection. Photo: © Hughes Dubois, Paris/Brussels



GUEST LECTURES

Where the High-Five Came From: Kongo Atlantic Art and Sport Sunday, March 8, 2:00, Lecture Hall. Professor Robert Farris Thompson, Yale University

The Curious Life and Death of Power Objects in Central Africa Saturday, March 28, 2:30, Lecture Hall. Professor Zoë S. Strother, Columbia University

CURATOR'S LECTURES

From “Fetish” to Power Figure Wednesday, April 22, 6:30, Lecture Hall. Constantine Petridis

Nkishi and Bwanga among Luba, Songye, and Luluwa Peoples Wednesday, April 29, 6:30, Lecture Hall. Constantine Petridis

All lectures free and open to the public

Ottoman Opulence

Spectacular velvet recalls a court where textiles symbolized power



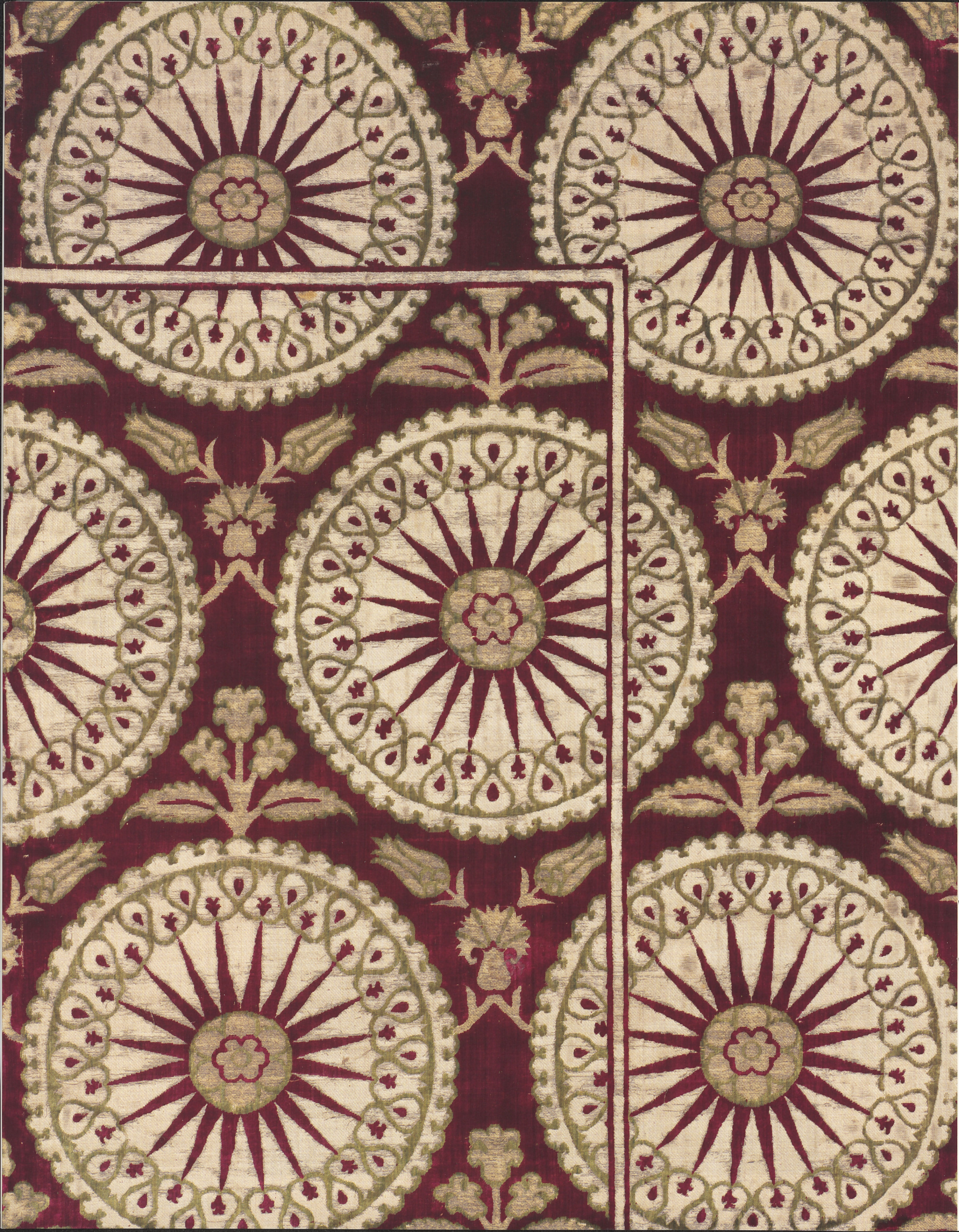
Brocaded Velvet Cover with Sunbursts. Turkey, Istanbul or Bursa? Ottoman Period, early 17th century. Brocaded velvet: silk, gilt- and silver-metal thread, cotton; l. 179.7 cm. John L. Severance Fund 2008.146



Topkapi Palace, Istanbul

Foreign ambassadors cooled their heels amid splendid hospitality while waiting days for an audience with the sultan of the Ottoman Empire. Soon after his conquest of Istanbul in 1453, Sultan Mehmed II proclaimed it the empire's capital, began construction of the Topkapi Palace, and established court ceremonials. During the long reign of Sultan Suleyman the Magnificent (1520–66), the empire expanded to its greatest extent, from Iraq to Tunisia and even to the gates of Vienna. Luxury textiles and elaborate dress were highly visible throughout the Topkapi Palace during imperial ceremonies, orchestrated to overwhelm visitors with the empire's immense power and unfathomable wealth. Visiting ambassadors and their entourages received prestigious robes of honor according to rank.

A luxurious brocaded velvet that may have furnished accommodations in the palace has recently entered the CMA collection. This sensational Ottoman Turkish velvet cover's rare sunburst pattern forms the field and also the border area, de-



fined by a plain white stripe. The cover, composed of two loom widths seamed down the center with a well-matched pattern, was woven in a brocaded velvet technique with crimson and chartreuse velvet pile and gilt- and silver-metal thread, the highest quality of Turkish velvet.

The refined yet dramatic style represents the art of the Ottoman Turkish court in the early 17th century at its finest. Bold sunbursts with lively reciprocal movement contrast with delicate flora, rosettes in the center and tulips alternating with peacock feathers around the exterior. The favorite Turkish flowers of carnations, tulips, and hyacinths form interstitial motifs. A manuscript of the poems of Sultan Suleyman the Magnificent illuminated by the court artist Kara Memi in 1566 is credited with starting the fashion for motifs developed from native flowers. Lush floral gardens within the Topkapi Palace walls and along the Bosphorus, the narrow strait between European and Asian Turkey where sultans and courtiers enjoyed pleasure cruises, still testify to their popularity.

The impressive graphic appearance of this exceptional sunburst pattern is considerably more dynamic than the more common version with short rays. Although as usual the silver-metal thread has mostly deteriorated, exposing the ivory satin-weave ground, the gilt-metal thread is mainly intact in the center of the sunbursts and interstitial flora. In addition, the silk thread is lustrous and the crimson and chartreuse velvet pile colors remain intense, features coveted by knowledgeable textile consumers.

Most rectangular covers, such as carpets and book bindings, are decorated with two different patterns, one in the field and another in the border. In contrast, this velvet cover displays the same pattern in both the field and the border, separated by a subtle yet distinct plain white stripe. This unusual layout should eventually provide a clue to the cover's original function, for which documentation is oddly lacking, or at least not yet located, in either Ottoman miniature paintings or archival records. Instead, miniatures provide more evidence of what it was not—such as a table cover. Lacking evidence, one can postulate that this opulent velvet cover may have been a cover for a divan in the palace, or possibly placed on a less luxurious woolen carpet, indoors or outdoors. Regardless of its function, its high quality and spectacular appearance make it a superb addition to the collection. ■■



Like this superb ceramic spandrel, tiles on the walls of mosques and the Topkapi Palace are also decorated with real and fanciful flora (Turkey, Iznik, 1570s; frit body with underglaze painting; 76 x 29.9 x 2.5 cm; Dudley P. Allen Fund 2004.70).

The maximum extent of the Ottoman Empire, ca. 1566



Pain Becomes Art

Dancer Maureen Fleming transforms childhood trauma into haunting choreography



The Sphere. Photo: Edin Velez

Yokohama, Japan, late 1950s: An American mother drives down the street, her two-year-old daughter at her side. Suddenly a bicycle darts in front of the car. She slams on the brakes. The child flies through the windshield. In agony the mother catches a glimpse of the man on the bicycle riding away, smiling.

Flash forward to 1994: A dancer stands on her head, awaiting her cue. Something snaps in her neck. X-ray examination indicates that a bone spur has fractured in two. According to the doctor, the spur has replaced a disc between the dancer's fourth and fifth vertebrae—a condition that would normally confine a person to a wheelchair—and the problem may have originated when she was a child. Can she recall a childhood accident? Through her mother the dancer discovers her involvement in a violent car accident at age two, when her family was living at the American naval base in Yokohama.

What is paradoxical about the earlier incident is that it prompted Maureen Fleming's unknowing initiation into dance. Something had to be done to escape the excruciating pain caused by the car accident, so with an intuitive sense of survival the little girl began to create dances with slow, twisting movements. The twisting and untwisting of joints increases blood flow, leading to gradual bone regeneration.

The images of the child flying through the windshield and the smiling bicycle rider are both disturbing and intriguing. Why did the bicyclist smile? Perhaps it was to grapple with this question that the incident became the subject of two works by Fleming, *Eros* and *After Eros*, bringing together the composer Philip Glass, the playwright David Henry Hwang (known for his *M. Butterfly*), and the dancer in artistic collaboration. Hwang aptly comments that wedding Fleming's story to the myth of Eros and Psyche seemed an intriguing way to explore themes of human transcendence.

Fleming does not demonstrate transcendence. She accomplishes transcendence. Like a master sculptor, she uses her extremely supple body to mold images that reach beyond the mind's eye and into the subconscious. Pleasure, pain, ecstasy, and love are presented not as feelings or emotions but as states of the body—alive, vibrant, pulsating. This is in part due to the legacy of Fleming's extensive training with two *butoh* masters, Min Tanaka and the 100-year-old dance legend Kazuo Ohno.

Butoh, a dance developed in postwar Japan amidst the ashes of Hiroshima and Nagasaki, departs from other Japanese and European dance forms by exploring the darkest side of human nature. It emphasizes the recurring themes of birth, death, and rebirth. As a pure dance form, *butoh* explores the transmutation of the human body into other forms (such as animals) or abstract ideas

(such as the plague) and deals with taboo subjects expressed in grotesque but profoundly moving images. Here, the exterior form is but the manifestation of the inner image, the tip of the iceberg. Butoh, often improvised, is traditionally performed with slow, hyper-controlled movements, with or without an audience. The core idea is to lead a dancer to move from the essence, from the inside. In each moment of Fleming's dance, she looks for the crossroad between the concrete and tangible reality that is before her and its relationship to existence before and after birth.

Her departure from butoh's "dance of the dark soul" is to permeate it with light. Her subjects have more to do with the "unbearable lightness of being" than the soul's dark corners. This, together with a superb sense of theatricality, makes her art unique. In her multimedia performances, needle-sharp lighting, video and projected images, live music and designed sound, and extraordinary body techniques combine to create surreal movement poetry that calls for suspension of rationality. It is like seeing magic, except that it is not about trickery but sublime imagery.

For example, in *The Stairs*, set to Philip Glass's "Metamorphosis II," the body is falling down—indeed, floating in mid-air—from a very steep staircase. The exquisitely shocking image is executed with such flawless precision that it forces the mind into disbelief, as if dreaming. In a piece called *Mother and Child* Fleming becomes both, and in such a masterful way that she conveys the imagery of two dancing figures.

I ask Fleming, "Why did the bicycle-man smile?" She replies, "He could have been angry at us, Americans." After a pause, she adds with a wry smile, "Or he could have been an angel, the type that [Rainer Maria] Rilke wrote about in *Duino Elegies*."

*Every angel is terrible.
And still, alas
knowing all that
I serenade you
you almost deadly
birds of the soul.*



The Sphere. Photos: Lois Greenfield



FLEMING IN PERFORMANCE

On Saturday, February 28, at Playhouse Square, Maureen Fleming performs *Waters of Immortality* and other works, including *The Stairs* and *Mother and Child*, as part of the museum's VIVA! and Gala Around Town series. She is accompanied by Japanese shakuhachi master Akikazu Nakamura, pianist Peter Phillips, visual artist and lighting designer Christopher Odo, celebrated dance photographer Lois Greenfield, sound designer Brett Jarvis, and video artist Jeff Bush. The performance contains partial nudity.

Highlights Tours

Old Friends in New Spaces

Thursday–Saturday at 1:30 plus 2:30 Saturdays and Sundays in the renovated 1916 building. Meet in the museum rotunda.

Art in Focus Talks

Wednesdays, February 4–April 29, 1:30. Talks on a single work of art or theme in the newly opened permanent galleries.

Feb. 4 *Crowned Heads: Royal Portraits*

Feb. 11 *Portraits by John Singleton Copley*

Feb. 18 *“Stag at Sharkey’s” by George Bellows*

Feb. 25 *Divine Ecstasy: El Greco and Caravaggio*

Lecture Series

Art in Golden Age Spain:

Velázquez, Murillo, and Caravaggio
3 Wednesdays, February 4–18, 10:30–12:00

Vignos Curator of European Painting and Sculpture Jon Seydl leads this series focusing on the three great centers of art during the Golden Age—Madrid, Seville, and Naples—and the three men who defined the art in each place: Velázquez, Murillo, and Caravaggio. From Madrid’s stately court to the piety of Seville and the violent streets of Naples, each city nurtured the painter’s unique voice. A short lecture exploring each city and the career of the related artist is followed by a discussion in the galleries. \$60, CMA members \$45; individual lectures \$20, CMA members \$15.

Land and Sea: The Rise of British Landscape Painting, 1750–1850

3 Wednesdays, March 4, 18, and 25, 10:30–12:00

Anne Helmreich, CWRU, offers a lecture series tracing the development of landscape painting in England, featuring key works in

the CMA collection, including discussion in the galleries. \$75, CMA members \$58; individual lectures \$25, CMA members \$18.

Photography: Lee Friedlander’s “Generous Medium”

3 Wednesdays, April 15–29, 10:30–12:00

Photohistorian Michael Weil Jr. offers talks followed by discussion in the galleries. \$60, CMA members \$45; individual lectures \$20, CMA members \$15.

Exhibition Talks

Friedlander Exhibition Tours

Fridays, March 6–27, 1:30
Saturdays, March 7 & 21, 1:30
Sundays, March 15 & 29, 1:30

Friedlander Talks

Saturday, March 21, 2:30
Friedlander at the CMA, Tom Hinson, Curator of Photography

Sunday, April 5, 2:30 *Friedlander*, Peter Galassi, Museum of Modern Art, New York

Saturday, April 18, 2:30 *Valley Views at Akron*, Barbara Tannenbaum, Curatorial Affairs, Akron Art Museum

Sunday, May 17, 2:30 *Just Look at It*, Rod Slemmons, Director, Museum of Contemporary Photography, Columbia College, Chicago

Art and Power Exhibition Tours

Saturdays, March 14 & 28, 1:30
Sundays, March 8 & 22, 1:30

Art and Power Talks

Sunday, March 8, 2:30 *Where the High-Five Came From: Kongo Atlantic Art and Sport*, Robert Farris Thompson, Yale University

Saturday, March 28, 2:30 *The Curious Life and Death of Power Objects in Central Africa*, Zoë S. Strother, Columbia University

Wednesday, April 22, 6:30
From “Fetish” to Power Figure, Constantine Petridis, Curator of African Art

Wednesday, April 29, 6:30
Nkishi and Bwanga among Luba, Songye, and Luluwa Peoples, Constantine Petridis



Detail from Caravaggio's *Crucifixion of St. Andrew*

Art and Fiction Book Club

People of the Book, by Geraldine Brooks

3 Wednesdays, February 4–18

Madame de Pompadour, by Evelyn Leher

3 Wednesdays, March 4–18

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum’s Ingalls Library and the Education Department. \$45, CMA members \$35.

Art to Go

Let your class see and touch amazing works of art up to 4,000 years old. Contact Alicia Hudson Garr for more information at 216–707–2163, or call Alice Barfoot to schedule at 216–707–2459. Fee.

School Tours

Tours for *Art and Power* are offered March 16 to May 22. Register through clevelandart.org by clicking on Educational Programs/Schools and Teachers/Book a School Visit. Questions: abarfoot@clevelandart.org.

Talks to Go

Building for the Future

Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum’s \$350 million renovation and expansion, and previews what is coming as the CMA increases its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216–707–2458.

Art Crew

A troupe of characters based on objects in the museum’s permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Cathy Lewis-Wright at 216–707–2671 or clwright@clevelandart.org.

Educators Academy

Save the Dates for Open Houses

Wednesday, February 4, 5:00–8:00

The Connie Towson Ford Educators Academy welcomes all teachers. Special programming for teachers includes Art to Go, distance learning, and featured speakers. Connect museum experiences with Ohio Academic Content Standards. Upcoming workshops: April 22 and August 26.

Poetry

Black Poetic

Friday, February 27, 7:00 at Greg Reese Performing Arts Center, 14101 Euclid Avenue, East Cleveland

A co-presentaion from the CMA and East Cleveland Public Libraries.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Adult Studios

Learn from professional artists in small classes that ensure individual attention.

Chinese Brush Painting

8 Tuesdays, February 3–March 24, 1:00–3:30

Using a bamboo-handled brush and rice paper, learn Chinese brush painting, promoting inner strength and a free spirit. Beginners start with painting bamboo, plum blossom, mum, and orchid, while intermediate students learn to paint other flora, birds, insects or fish, and landscape. The philosophy behind Chinese painting is introduced. Mitzi Lai, instructor. \$180, CMA members \$144.

Museum Art Classes

Your child can discover the wonders of the CMA collection and unearth individual creativity in the process! Taught by artists and art educators, each class visits the art galleries weekly, while learning techniques in drawing, painting, printmaking, and sculpture.

SPRING CLASSES

6 Saturdays, March 14–April 25 (no class April 11)

Morning and afternoon classes: 10:00–11:30 or 1:00–2:30

Art for Parent and Child (age 3) morning only

Four hands are always better than two! Parents and children work together to create images and objects inspired by the museum's collection. Limit 12 parents plus 12 children.

Mini-Masters (ages 4–5)

Exploration, invention, and discovery are encouraged as younger children talk about art in the galleries and work with a variety of materials in the classroom. Students sharpen small motor and observational skills while having fun.

Art Stories (ages 5–6)

Myths, folk tales, and other stories pictured in the galleries spark children's imagination to create their own tales through paintings, drawing, and extraordinary constructions.

Basics and Beyond (ages 6–8)

Young artists go on an art hunt in the galleries, discovering basic design elements such as line, shape, color, texture, and form, then experiment with a multitude of materials to make their own inventive interpretations.

Spring Fling (ages 8–10)

Students take a close look at the world inside and outside the museum to create art from a variety of perspectives—from a bug's eye to a treetop view—in pastels, paint, mixed media, and more.

Under Construction (ages 10–12)

Twisting tubes, crazy cubes, and fabulous floating forms! Students create three-dimensional art based on design, construction, and assembling techniques found in the CMA's art collection and architecture.

Claymation (ages 10–17) morning only

Learn how to make characters from armatures and artist's clay. Design background sets, photograph your creations, and then create a stop-action animated film using our editing equipment. Advanced assignments for previous students. Limit 10. Bring your own camera. Special fee: \$150, CMA members \$125.

Teen Drawing Workshop (ages 13–17) afternoon only

Teens sharpen drawing skills with pencil, charcoal, pastels, and pen and ink through observation and drawing from the imagination in the studio and galleries.

REGISTRATION AND FEES

In person, by phone, or online, become a CMA Family-level member and receive discounts. Registration for CMA members begins on January 31, nonmembers on February 14. Standard six-week session \$72, CMA Family-level members \$60; Parent and Child class \$85, CMA members \$72.

SUMMER CLASSES!

Museum art class summer sessions for children and teens. 5 Saturdays, June 27–August 1, or 10 weekdays, Tuesdays and Thursdays, June 30–July 30. Morning and afternoon classes: 10:00–11:30 or 1:00–2:30.

Scholarships

Some scholarships for these classes are supported in part by the following endowment funds: Valentine Bikerman Scholarship Fund, Lydia May Ames, Robert Blank Art Scholarship, Netta Faris, Gilpin Scholarship Fund of Karamu House, Rufus M. Ullman, Mary H. White. With additional support through a grant from the Laub Foundation.

Families Learning Together

Make Your Own Camera (And Use It, Too)

2 Sundays, March 8 and 15, 2:00–4:00

Learn how to construct a simple pinhole camera from everyday household objects, take pictures, and develop your own prints in this creative family workshop. Ages 10 and up. Children must be accompanied by an adult. Limited enrollment; advance registration required. David Brichford, instructor. \$25 per person for the series (i.e., \$25 per parent and \$25 per child). Materials included.

My Point of View: Digital Photography for Teens

2 Sundays, March 8 and 15, 2:00–4:30

Learn how to use composition, natural lighting, and basic camera techniques to express your own unique view of the world in photographs. In week two, discover how to manipulate your images even further using Adobe Elements editing software. Limit 10 students, age 13–17. Students must have a digital camera with memory card for image storage. Adam LaPorta, instructor. \$50.

Parade Prep

The 20th annual Parade the Circle is Saturday, June 13. Free training workshops for leaders of school or community groups preparing parade entries begin March 10 at the parade studio, and continue through April. For 2009, the offerings have been revised and include training in new parade skills. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or neisenberg@clevelandart.org. Public workshops begin May 1. Parade season kicks off with the Circle of Masks Festival on Sunday, April 26.



VIVA! & Gala Around Town

Witness the World

“Superb soloists and ensembles”
—*The Plain Dealer*

The central focus of this month's calendar is performance artist extraordinaire Maureen Fleming. She presents a multimedia dance program entitled *Waters of Immortality* featuring Japanese shakuhachi master Akikazu Nakamura. See page 8 for director of performing arts, music, and film Massoud Saidpour's article about Fleming. On Ash Wednesday, at the stunning Shrine Church of St. Stanislaus, experience the monumental *Passio* (Passion According to St. John) by the celebrated composer Arvo Pärt, featuring soloists of the Trinity Choir of New York City.

Buy tickets to 4 concerts and save \$12. Limited availability at this discounted price. Tickets available through the CMA box office by calling 1-888-CMA-0033 or online at www.clevelandart.org/tickets.

For full series details, including directions and parking information, visit www.clevelandart.org/viva.

Erik Friedlander performance

Wednesday, March 4, 7:00 *Taking Trips to America* is an evening of solo cello music performed by photographer Lee Friedlander's son, Erik, along with a slideshow from Friedlander family vacations. \$10

CHANGE IN SCHEDULE

Matthias Ziegler & Rolf Lislevand with Arianna Savall canceled

Friday, February 6, 7:30

Due to the cancellation of their entire U.S. tour, Matthias Ziegler and Rolf Lislevand will not appear as originally scheduled. Patrons holding tickets for the concert may use them as credit toward other shows, return them as a tax-deductible donation to the museum, or get a refund.

Passio by Arvo Pärt

Soloists of the Trinity Choir of New York City, with the Oberlin Choir,

Owen Burdick, conductor

Wednesday, February 25, 7:30

Shrine Church of St. Stanislaus

“If great art can be made without a conspicuous display of ego, this is it.” —Stephen Holden, *New York Times*

Join us on Ash Wednesday at the stunning Shrine Church of St. Stanislaus to experience the profoundly moving *Passio* (Passion According to John) by Arvo Pärt. Hear the voices of the soloists of the Trinity Choir of New York City and Oberlin College choir as they swirl in this visually and acoustically beautiful sacred space. \$34, CMA members \$32.

Maureen Fleming Dance

Waters of Immortality and Other Works

Saturday, February 28, 7:30

Playhouse Square

“A statue carved in a marble worthy of Rodin” —*Le Monde*

Waters of Immortality and Other Works is a sensuous multimedia program inspired by the lush symbolism of W. B. Yeats. Exquisite movements and scenic tableaux combine with precise lighting, video projections, and live and designed music to create a transformative experience. Fleming, sculpting her body into shatteringly beautiful images, is joined by Japanese shakuhachi (bamboo flute) master Akikazu Nakamura and pianist Peter Phillips (a member of the Philip Glass ensemble). Featuring the works of visual artist Christopher Odo, sound designer Brett Jarvis, video artist Jeff Bush, and celebrated dance photographer Lois Greenfield. This performance contains partial nudity. \$41, CMA members \$39.

COMING NEXT MONTH:

Aswat: The Golden Age of Arab Music (Mar. 8); a sold-out performance by cellist Pieter Wispelwey (Mar. 11); Alarm Will Sound (Mar. 21); and Lo Còr de la Plana (Mar. 29).

These programs made possible in part by The Ernest L. and Louise M. Gartner Fund The P. J. McMyler Musical Endowment Fund The Anton and Rose Zverina Music Fund The Musart Society

Merce Cunningham Films

Two documentaries on innovative American dancer/choreographer Merce Cunningham (b. 1919), whose company performs at Playhouse Square on January 31 as part of the museum's VIVA! and Gala Around Town series. Admission to each film is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

Merce Cunningham: A Lifetime of Dance

Sunday, February 1, 1:30, Morley Lecture Hall

Directed by Charles Atlas, with John Cage. This overview of the life and work of Cunningham includes ample performance clips and commentary on his innovations. (USA, 2000, color, DVD, 90 min.)

Cage/Cunningham

Wednesday, February 4, 7:00, Recital Hall

Directed by Elliot Caplan, with Rudolf Nureyev. This artful documentary celebrates the decades-long partnership and collaborations between Cunningham and composer John Cage. (France/USA, 1991, color, 16mm, 100 min.)



Maureen Fleming



Harvard Beats Yale 29–29

Friday Night First-Runs

Four acclaimed new international films receive their exclusive Cleveland-area premieres on Friday nights in February. All repeat on Sunday afternoons. Admission to each \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. All show in the Morley Lecture Hall on the museum's lower level.

Harvard Beats Yale 29–29

Friday, February 6, 7:00
Sunday, February 8, 1:30

Directed by Kevin Rafferty, with Tommy Lee Jones and Brian Dowling. This “preposterously entertaining” (*New York Times*) new documentary recounts the fabled 11/23/68 football game between undefeated Yale (led by legendary quarterback Brian Dowling, a St. Ignatius grad and inspiration for Doonesbury’s B.D.) and Yale’s longtime arch-rival, Harvard, also undefeated that year. “The best football movie I’ve ever seen” —J. Hoberman, *Village Voice*. Cleveland premiere. (USA, 2008, color, Beta SP, 105 min.)

Stranded: I’ve Come from a Plane That Crashed on the Mountains

Friday, February 13, 6:30
Sunday, February 15, 1:30

Directed by Gonzalo Arijón. In 1972 a plane carrying a Uruguayan rugby team to Chile crashed in the Andes. Three decades later the survivors of this catastrophe return to the crash site and recount how they survived for 72 days on a remote glacier. This harrowing story inspired the 1973 bestseller *Alive*. “Shockingly intimate . . . stirring, primal, humane . . . deeply moving” —*Entertainment Weekly*. Cleveland premiere. Adults only! (France, 2007, color, Spanish with subtitles, DVD, 130 min.)

The Tiger’s Tail

Friday, February 20, 7:00
Sunday, February 22, 1:30

Directed by John Boorman, with Brendan Gleeson and Kim Cattrall. The new film from the director of *Deliverance*, *Excalibur*, and *Hope and Glory* is a fable about the rich-poor divide in contemporary Ireland. It’s a comic nightmare in which a real estate tycoon’s life and identity are assumed by an impoverished man who looks just like him. Cleveland premiere. (Ireland/Britain, 2006, color, 35mm, 107 min.)

One Day You’ll Understand

Friday, February 27, 7:00
Sunday, March 1, 1:30

Directed by Amos Gitai, with Jeanne Moreau, Hippolyte Girardot, and Emmanuelle Devos. The 1987 trial of Klaus Barbie prompts a French businessman to look into his Jewish parents’ conduct during WWII—something his elderly mother refuses to discuss. “[A] subtle, contemplative exploration of memory and loss” —*New York Times*. Cleveland premiere. (France/Germany/Israel, 2008, color, subtitles, 35mm, 90 min.)



One Day You’ll Understand

David Lean: Two Dramas

Two early dramas by celebrated British filmmaker David Lean (1908–1991), both shown in newly restored 35mm film prints from the British Film Institute. Admission to each is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

This Happy Breed

Wednesday, February 11, 6:45

With Robert Newton, Celia Johnson, and John Mills. Noël Coward wrote this well-acted chronicle of a London family during the inter-war years of 1919 to 1939. (Britain, 1944, color, 35mm, 110 min.)

Madeline

Wednesday, February 18, 6:45

With Ann Todd and Leslie Banks. Lean’s then-wife Todd plays a woman accused of murdering her lover in this period drama set in Victorian Glasgow. (Britain, 1950, b&w, 35mm, 114 min.)

This Happy Breed



What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store, stocked with fresh new merchandise for the winter, is in a temporary site next to the elevators in the north lobby.

Next big milestone

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) opens in June.

Parking: Use the tunnel

Stay warm and dry! All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the Breuer building).

You can enter the museum from the garage without going outside; indeed, visitors must use the lower-level tunnel because the renovation of Gartner Auditorium necessitates fencing off the surface area between the north entrance and the top level of the parking garage for about one year. Gartner is scheduled to reopen next winter.

Research Roadshow

Wednesday, February 25, 2:00–3:30

The Ingalls Library reference staff discusses the basics of art research using an object in your collection. Photographs of the object should be submitted to Matthew Gengler at least two weeks before the session. Objects may not be brought into the museum or Ingalls Library. Limit 5; one object per attendee for research assistance; pre-registration required. \$20, CMA members free.

Collection in Focus

The Family Cruikshank

Thursday, February 5, 2:00–3:30, Art Study Room

Enjoy white-gloved reviews of highlights from the Ingalls Library and archives collections. Limit 20; pre-registration required. \$20, CMA members free.

Textile Lecture

Magnificent Obsession: The Art of Itchiku Kubota

Friday, February 13, 6:00, CMA Recital Hall

Beauty in nature, color, and light characterize the work of kimono artist Itchiku Kubota (1917–2003), currently in a special exhibition in the Canton Museum of Art. Kubota's innovative continuous designs portray vast landscapes

such as sacred Mount Fuji. In this talk, art and textile historian Dale Carolyn Gluckman, guest curator for *Kimono as Art: The Landscapes of Itchiku Kubota*, explores Kubota's life and work. Lecture free to TAA members and full-time students; \$5 at the door for general public. For further information contact sjones@oberlin.net or call 440-774-3671.

Member Exhibition: Textile Art Inspiration: 2009

February 27–Saturday, April 4, HeightsArts Studio, 2340 Lee Road, Cleveland Heights

This member exhibition is part of a multi-year textile benefit project using modern and historical textiles from the CMA Education Art Collection. Proceeds benefit CMA education programs and textile acquisitions. Meet the artists at the opening reception on Friday, February 27, 6:00–9:00.



Mount Fuji and Burning Clouds

Museum Hours

Tuesday, Thursday, Saturday, Sunday 10:00–5:00
Wednesday, Friday 10:00–9:00
Closed Monday

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Nonrefundable service fees apply for phone and internet orders.

Membership

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Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday until 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00



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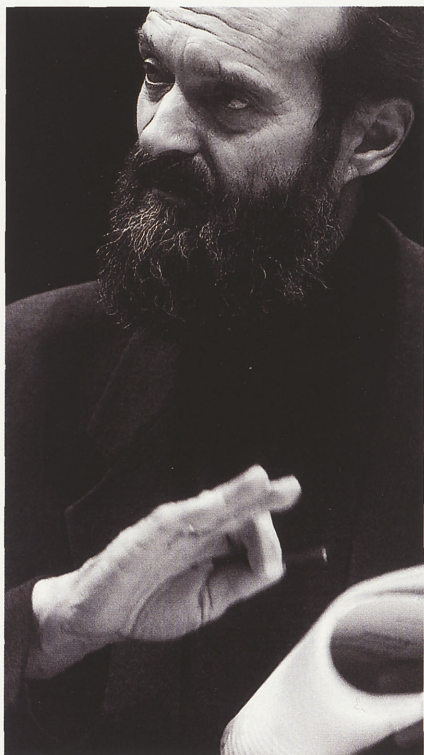


§ Admission fee R Reservation required T Exhibition ticket required

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<p>1 Highlights Tours 1:30 and 2:30 Film 1:30 <i>Merce Cunningham: A Lifetime of Dance</i> §</p>	<p>2 Museum closed</p>	<p>3 Adult Studio Begins 1:00 <i>Chinese Brush Painting</i> § Highlights Tour 1:30</p>	<p>4 Lecture Series Begins 10:30 <i>Art in Golden Age Spain</i> § Art and Fiction Book Club Begins 1:30 <i>People of the Book</i> § Art in Focus 1:30 <i>Crowned Heads</i> Free Teacher Open House 5:00–8:00 Film 7:00 <i>Cage/Cunningham</i> §</p>	<p>5 Highlights Tour 1:30 Collection in Focus 2:00–3:00 RT</p>	<p>6 Highlights Tour 1:30 Film 7:00 <i>Harvard Beats Yale 29–29</i> §</p>	<p>7 Highlights Tours 1:30 and 2:30</p>
<p>8 Highlights Tours 1:30 and 2:30 Film 1:30 <i>Harvard Beats Yale 29–29</i> §</p>	<p>9 Museum closed</p>	<p>10 Highlights Tour 1:30</p>	<p>11 Art in Focus 1:30 <i>Portraits by John Singleton Copley</i> Film 6:45 <i>This Happy Breed</i> §</p>	<p>12 Highlights Tour 1:30</p>	<p>13 Highlights Tour 1:30 Film 6:30 <i>Stranded: I've Come from a Plane That Crashed on the Mountains</i> § Cafe Bellas Artes 6:30 §</p>	<p>14 Highlights Tours 1:30 and 2:30</p>
<p>15 Highlights Tours 1:30 and 2:30 Film 1:30 <i>Stranded: I've Come from a Plane That Crashed on the Mountains</i> §</p>	<p>16 Museum closed</p>	<p>17 Highlights Tour 1:30</p>	<p>18 Art in Focus 1:30 <i>Bellows: Stag at Sharkey's</i> Film 6:45 <i>Madeline</i> §</p>	<p>19 Highlights Tour 1:30</p>	<p>20 Highlights Tour 1:30 Film 7:00 <i>The Tiger's Tail</i> §</p>	<p>21 Highlights Tours 1:30 and 2:30</p>

<p>22 Highlights Tours 1:30 and 2:30 Film 1:30 <i>The Tiger's Tail</i> §</p>	<p>23 Museum closed</p>	<p>24 Highlights Tour 1:30</p>	<p>25 Art in Focus 1:30 <i>Divine Ecstasy: El Greco and Caravaggio</i> Research Roadshow 2:00–3:30 RT Around Town Performance 7:30 Shrine Church of St. Stanislaus. "Passio" by Arvo Pärt §</p>	<p>26 Highlights Tour 1:30</p>	<p>27 Highlights Tour 1:30 Members Preview Day 2:00–9:00 <i>Art and Power and Friedlander</i> Film 7:00 <i>One Day You'll Understand</i> § Poetry 7:00 14101 Euclid Ave. <i>Black Poetic</i></p>	<p>28 Members Preview Day 10:00–5:00 <i>Art and Power and Friedlander</i> Highlights Tours 1:30 and 2:30 Members Party 5:30–8:00 <i>Art and Power and Friedlander</i> RT Around Town Performance 7:30 Playhouse Square. <i>Maureen Fleming</i> §</p>
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Composer Arvo Pärt

Dancer
Maureen Fleming





THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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Exhibitions

At the Museum

Art and Power in the Central African Savanna

March 1–May 31

See 59 Central African sculptures whose original purpose was to mediate between the human and spirit worlds.

This exhibition is organized by the Cleveland Museum of Art.

World Tour

Fabergé, Tiffany, Lalique

February 7–May 31, Fine Arts Museums of San Francisco, Legion of Honor

Medieval Treasures from the Cleveland Museum of Art

February 13–June 7, Frist Center for the Visual Arts, Nashville

Friedlander

March 1–May 31

The iconic and witty American photographer Lee Friedlander is celebrated in this expansive retrospective of some 360 images.

This exhibition is organized by the Museum of Modern Art, New York. Made possible by Fred and Laura Ruth Bidwell, Agnes Gund, Toby Devan Lewis, and Mark Schwartz and Bettina Katz. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.



ABOVE: Rafael Viñoly's striped east wing against a backdrop of wintry Cleveland sky. Photograph by David Brichford, who leads a photography class on March 8 and 15.

COVER: Maureen Fleming performs for the VIVA! and Gala Around Town series on February 28.